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*Dramatic Publishing*

# Looking Through You

A Play in Two Acts  
by  
MAX BUSH



**Dramatic Publishing**

Woodstock, Illinois • England • Australia • New Zealand

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MAX BUSH

Songs: "Masquerade," "Something More," "Tell Me"—  
Original music by Dale Dieleman, lyrics by Dale Dieleman,  
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(LOOKING THROUGH YOU)

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For Phil Huber,  
for all the years, all the plays, all the faith,  
all the sharing, all the fun.

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The development of LOOKING THROUGH YOU was supported by the Children’s Theater Foundation of America, with an Aurand Harris Playwriting grant.

SONG CREDITS (music in back of book): Original music by Dale Dieleman, lyrics by Dale Dieleman, with Max Bush.

LOOKING THROUGH YOU was co-commissioned by Allegan High School and Portland High School, in Michigan. The play opened at the Griswald Theater in Allegan on February 14, 2002, with the following cast and crew:

Lucas . . . . .	Matt Kiella
Joel . . . . .	John Morton
Sue Ellen . . . . .	Emily Townsend
Kara . . . . .	Stephanie Buckles
Juanita . . . . .	Leslly Flores
Beth . . . . .	Lily Dawson
Christy . . . . .	Chapel Taylor
Charles . . . . .	Joseph Menck
Kelly . . . . .	Elizabeth Bolles
Bobby . . . . .	Joey Vaughn
Joyce . . . . .	Catrina Hart
Jane . . . . .	Amber Dietz
Danny . . . . .	Carlos Arias
Singer . . . . .	Caitlin Ryan
Guitarists . . . . .	Andrew Siegler, Jacob Smith
Director . . . . .	Kim Sparks
Assistant Director . . . . .	Sue Beuse
Lighting Crew . . . . .	Anjalina M. Lepley, Danielle Jones
Stage Crew . . . . .	Christine Marie Arman, Amanda Martin, Elijah Knuckles
Publicity Crew . . . . .	Emily Townsend, Amber Dietz
Set-up Crew . . . . .	Matt Kiella, Chapel Taylor, Joseph Menck.

LOOKING THROUGH YOU subsequently opened at Portland High School on February 21, 2002, with the following cast and crew:

Lucas . . . . .	Sam Oberg
Joel . . . . .	Ryan Ries
Sue Ellen . . . . .	Megan Husch
Kara . . . . .	Amolia Star Moore
Juanita . . . . .	Jennifer Beard
Beth . . . . .	Tiana Miller
Christy . . . . .	Alicia Brace
Charles . . . . .	Eric Stevens
Kelly . . . . .	Mallory Strickling
Bobby . . . . .	Jordan Hager
Joyce . . . . .	Kristen Adams
Jane . . . . .	Tabatha Mitchell
Danny . . . . .	Mike Troub
Singers . . . . .	Jessie Smith, Kristen Adams, Megan Husch
Guitarist . . . . .	Bryan Fuller
Director . . . . .	Phil Huber
Assistant Director, Stage Manager . . . . .	Andrea Hall
Apprentice Assistant Directors . . . . .	Margaret Stump, Keegan McManes
Costumes . . . . .	Mrs. Ginger Lehman
Scenography . . . . .	Lydia Huber
Master Carpenter . . . . .	Mike Smith
Lighting Technicians . . . . .	Jessie Moyer, Ashley Sandy, Autumn Rock, Jennifer Beard
Sound Design . . . . .	David Reed
Properties . . . . .	Andrea Hall
Makeup . . . . .	Nora Wintermute, Becca Ward, Jessica Reed
Running Crew . . . . .	Megan Richey, Marnie Wills, Margaret Stump, Sonoria Patrick

Construction and Painting Crews . . . . . Megan Richey,  
Amolia Star Moore, Sam Oberg, Ashley Sandy,  
Nora Wintermute, Tabatha Mitchell,  
Margaret Stump, Kristen Adams, Andrea Hall,  
Jessie Smith, Megan Husch, Bryan Fuller,  
Jessie Moyer, Autumn Rock, Eric Stevens,  
Alicia Brace, Jennifer Beard

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## PLAYWRIGHT'S NOTES

THE MUSICIANS: I've seen the play produced variously using one guitar player and three singers, two guitar players and one singer, two guitar players and two singers. All worked well for their specific productions. The number of singers and musicians for each production, and the assignments of specific parts to sing and play, were based on the resources and talents of the performers and the concept of the production.

In a couple of productions, the musicians and singers performed the pre-show music live. This was particularly engaging and set an appropriate tone.

Also, I've seen a number of moments in the play effectively underscored with guitar music and guitar sound effects.

STAGING: The play has been performed successfully both in proscenium and three-quarter thrust. For the thrust productions, the audience was placed around the action on risers on three sides with Christy's bedroom on the fourth side. Both methods have their virtues and their challenges.

No matter what staging environment is used, scenery should be fragmentary and suggested.

# LOOKING THROUGH YOU

A Play in Two Acts  
For 5m., 8w., 2-5 either

## CHARACTERS

LUCAS . . . . .	16-17
SUE ELLEN . . . . .	16-17
KARA . . . . .	16-17, Sue Ellen's best friend
JUANITA . . . . .	16-17
BETH . . . . .	16-17
CHRISTY . . . . .	16-17
JOEL . . . . .	16-17, Lucas' best friend
CHARLES . . . . .	16-17, also called Freebee
KELLY . . . . .	16-17, Beth's friend
BOBBY . . . . .	16-17
JOYCE . . . . .	38, Christy's mother
JANE . . . . .	16-17, Christy's friend
DANNY . . . . .	16-17, Bobby's friend
SINGER(S) . . . . .	sings interludes
MUSICIAN(S) . . . . .	plays acoustic guitar

**TIME:** The action takes place over one week in early September of their junior year.

**PLACE:** Joel's beach, Christy's bedroom, the park, various places in and around school.

**Approximate running time:** 1 hour and 15 minutes, with one intermission between Act I and Act II.

*(LUCAS gets the jam box working again, music plays a different song. This time it's a slow, sad rock ballad that sounds like it's from the '60s.)*

LUCAS. Now, stay on. *(He sets it down carefully, it continues playing.)*

JOEL. Were you talking to me last night—say, 3:12 a.m.—asking me all about why I invited you?

BETH. You could hear my thinking? *I'm in trouble.*

LUCAS. Let's eat and make our plans for Cedar Point. *(Everyone except BETH moves to picnic table, begins setting up to eat. They take the tops off dishes, pour drinks, etc. LUCAS picks up a folder, holds it up.)* I have times, routes, restaurants, and things-we-must-do. Candy booths, old-fashioned pictures, the most dangerous roller coaster in the world.

SUE ELLEN. May I get you a plate of food, Beth?

BETH. I didn't bring anything.

SUE ELLEN. That's because you're our guest. May I make you a plate?

BETH. Yes, but I'm not used to being served.

SUE ELLEN. My pleasure. *(The song cuts out on the tape, but the tape continues playing.)*

LUCAS. Ah!

JOEL. I told you. *(LUCAS goes to the jam box.)*

SUE ELLEN (*to KARA*). You brought scalloped potatoes, again, didn't you? (*LUCAS puts his ear to the tape player, discovers the tape is running.*)

KARA. Everybody likes them.

SUE ELLEN. Do you keep them in the freezer and take them out just before you come here? (*LUCAS turns up sound; we hear a girl humming the song that was playing.*)

LUCAS. Shsh! Quiet.

SUE ELLEN. What is that?

LUCAS. That's...I think that's Christy Bekken.

SUE ELLEN. What?

LUCAS. She made me this tape. But I don't know what this is.

CHRISTY'S VOICE (*distraught, quite emotional. Clearly she is not standing still during scene, but moving around*). What do you want?... Why did you come back?— No, I don't want to hear what you have to say. You've said enough. You've done enough. Go.

KARA. What is—

LUCAS. Sshhh!

CHRISTY (*softer*). Please. I can't...I can't think while you're here. And I have to decide...I can't talk to anybody. I can't tell anybody...I didn't want— (*We hear a thud on the tape. Much stronger.*) You did not give me what I wanted! I didn't want this!— No leave! No, don't try and explain anything. Don't try to make me understand. I understand. (*There's a thud; the others react to it.*) You just don't understand what you did to me. And I don't know what to do... If you don't leave I'll— (*There is another thud, and the tape clicks off.*)

JUANITA (*astounded, concerned*). Christy...

SUE ELLEN. What was that about?

LUCAS. I don't know. I don't think she knew she was recording herself.

JOEL. Yeah. She must have hit the wrong button.

KARA. Who was she talking to?

LUCAS. I didn't hear anyone else say anything, I don't know.

KARA. When did she make this tape?

LUCAS. Last night. She gave it to me this morning. She was fine in school.

JUANITA. I talked to her today, too. I didn't see anything like this.

BETH. Something was going on last night. Who do you think she was talking to?

LUCAS. Bobby?

KARA. I didn't think so.

BETH. Neither did I.

SUE ELLEN. I thought it was somebody else, too. Play it again. And turn it up. Maybe we can hear the other person. (*LUCAS rewinds tape.*)

JUANITA. I think you should just leave it alone. Joel is right; she didn't know she was recording and it sounds like something she wouldn't want anyone to hear.

LUCAS. But I want to hear it. She sounds like she's in trouble. (*Picking up jam box.*) Maybe I should go down the beach and listen—

*(Next four speeches delivered simultaneously.)*

KARA. No, no. It's a sign. We have to listen. Because.

SUE ELLEN. I think I know what it's about. We have to hear it.

BETH. No, it's Christy Bekken, we have to hear it.

JOEL. No, play it again. We might be able to help her.

KARA. We were meant to hear this or we wouldn't have heard it.

SUE ELLEN. You get stranger every day, I know you.

KARA. Thank you. (*LUCAS plays it again.*)

CHRISTY (*on tape*). What do you want?... Why did you come back?— No, I don't want to hear what you have to say.

SUE ELLEN (*during tape*). That's Christy Bekken.

CHRISTY'S VOICE. You've said enough. You've done enough. Go.

JOEL. I've never heard her like this.

KARA. I can't hear anyone else in the room.

CHRISTY'S VOICE (*softer*). Please. I can't...I can't think while you're here. And I have to decide... I can't talk to anybody. I can't tell anybody. I didn't want— (*Much stronger.*)

JUANITA (*over tape*). You see? We're not supposed to hear this.

SUE ELLEN (*over tape*). Quiet—quiet—eat something.

CHRISTY'S VOICE (*thunk*). You did not give me what I wanted! I didn't want this! No, leave! No, don't try and explain anything. Don't try to make me understand. I understand. (*Thud.*) You just don't understand what you did to me. (*The group reacts to this last statement.*) And I don't know what to do... If you don't leave I'll— (*Thump. Tape clicks off.*)

JUANITA. She is *upset*.

LUCAS. She's got to be talking to Bobby.

SUE ELLEN. I don't think so.

BETH. Neither do I.

LUCAS. Look, she's home...

*(Lights come up on Christy's bedroom. CHRISTY enters wearing pajamas and an open robe.)*

LUCAS. She's probably in her bedroom making this tape for me. She's doing something, you can hear it on the tape...

*(CHRISTY writes in her diary, while humming the song.)*

SUE ELLEN. That makes sense, she's writing in her diary because she had an argument.

LUCAS. And someone comes in. I can't hear a door on the tape, so probably the door was open, and they just walked in.